THE MARIAN LIBRARY NEWSLETTER

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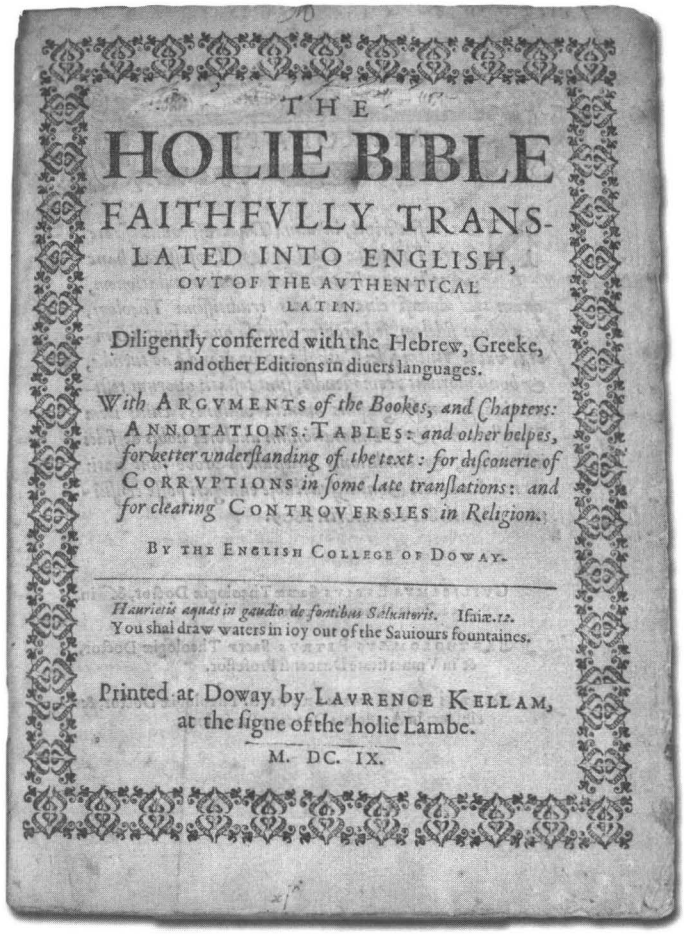
The King James and the Douai-Rheims:

Two Bibles with a Determining Principle of Translation

The year 2011 marked the four hundredth anniversary of the King James Bible (1611), a translation extolled for its grace and beauty, whose influence on the development of the English language is universally acknowledged. The language of the King James is deeply embedded in English and it has provided many common phrases and proverbs – "to everything there is a season," "out of the mouths of babes," "beat swords into ploughshares."

But the King James was not the first English translation of the Bible. In the sixteenth century, several preceded the King James – William Tyndale (1525), Miles Coverdale (1535), the Genevan Bible (1560 – from the English Puritans exiled in Geneva), the Bishop's Bible (1539-41), and the Douai-Rheims (1582, the New Testament and 1609, the Old Testament) – from English Catholics at the English College in Douai (now France).

Yet, to the Puritans and Anglicans of seventeenth century England, none of these translations was completely acceptable, either because of language, or even more so, because of the explanatory notes and annotations. The decision to undertake a new English translation occurred


THE
HOLIE BIBLE
FAITHFVLLY TRANS-
LATED INTO ENGLISH,
OVT OF THE AVTHENTICAL
LATIN.
Diligently conferred with the Hebrew, Greeke, and other Editions in diuers languages.
With ARGVMENTS of the Bookes, and Chapters: ANNOTATIONS: TABLES: and other helpes, for better vnderſtanding of the text: for diſcouerie of CORRVPTIONS in ſome late tranſlations: and for clearing CONTROVERSIES in Religion.
BY THE ENGLISH COLLEGE OF DOWAY.
Haurietis aquas in gaudio de fontibus Saluatoris. Iſaiæ.12.
You shal draw waters in ioy out of the Sauiours fountaines.
Printed at Doway by LAVRENCE KELLAM, at the ſigne of the holie Lambe.
M. DC. IX.

Roesch Library Rare Book Collection

at a meeting of Puritans and Anglicans with James I at the Hampton Court Conference, 1604, where the king came to realize that a Bible approved by the bishops, the Puritans, and the crown would be a unifying factor for the nation. No specific principles of translation were indicated, except that it was to be "consonant as can be to the original Hebrew and Greek," without any marginal notes, and "to be used in all churches of England in time of divine service."

The actual translation was confided to a group of fifty-four scholars, and the work of individuals was to be submitted and "read out aloud" to the assembled delegates; the translation was next reviewed by the bishops and Anglican divines, presented to the Privy Council, and finally it was ratified by royal authority so that "the whole church would be bound to it, and none

Upcoming Event:

Manifold Greatness: The Creation and Afterlife of the King James Bible, a national traveling exhibition for libraries, tells the story of the origins, creation, and impact of one of the most influential books in history. The exhibition opens at the University of Dayton Roesch Library on Friday, August 24, 2012.

other." So, the King James translation came to be the Authorized Version.

The origins and the purpose of the Douai-Rheims translation were much different. It was sponsored by William (later Cardinal) Allen, the founder of the English College at Douai in 1568. The college at Douai educated missionary priests who were to return England, about half of whom were martyred. Allen's intention was not to have a text for public reading, but rather one which would provide accurate translation for missionary priests who, upon their return to England, must be ready to quote the Scripture in the vernacular since their "adversaries have every favourable passage at their fingers' ends." The translation was chiefly the work of Gregory Martin, an Oxford-educated scholar, at the time with the English Catholic exiles. The publication of the New Testament occurred in 1582, and, although not acknowledged, "many a dignified or felicitous phrase was silently lifted by the editors of King James's Version, and thus passed into the language" (Alan Thomas, *Great Books and Book Collectors,* p. 108). Publication of the Old Testament at Douai was delayed until 1609-10 due "to our poor estate in banishment.

One feature of the Douai-Rheims translation were the Annotations, notes in the margins, explaining the many doctrinal issues which arose from the biblical text. The Annotations made frequent reference to the early authorities, especially St. Augustine, whom Protestants frequently cited as the foundation for many of their positions. The Douai-Rheims Annotations were lengthy; if published separately, they would equal hundreds of pages. Occasionally, they included references to the Virgin Mary and to devotional patterns which were part of English Catholicism.

The Douai-Rheims Bible was a scrupulously faithful translation into English of the Latin Vulgate, the work of St. Jerome (342-420). Although the translators at Douai consulted the Greek text, a long introductory note indicated the reasons for their fidelity to the Latin Vulgate: St. Jerome was a superb translator, and also a saint, who had access to Greek and Hebrew manuscripts not available to those who restored the Greek text in the sixteenth century. The Latin Vulgate had been read and honored in the Church for 1300 years; it was the version used in all the early and medieval commentaries, lectures, disputations; and it was endorsed by the Council of Trent as "authentic, and so one [should] not dare or presume under any pretext to reject it."

A question confronting every translator is whether a text whose meaning is not clear in the original should be clarified in the translation or whether the ambiguity of the original text be reflected in the translation. The Douai-Rheims was so faithful to the text of the Vulgate that the principal translator, Gregory Martin, felt that if anything were "supplied," it would be an "interpretation," and would give the opposition an excuse for their interpreting the Bible. One example illustrating the fidelity of the Douai-Rheims to the Vulgate is found in the account of the Wedding Feast of Cana (John 2: 3-4).

> And the wine failing, the mother of Jesus saith to him, they have no wine. And Jesus saith to her, **What is to me and thee woman; my hour commeth not yet.**

Douai-Rheims is a direct translation of the Latin (and the Greek): "*Quid mihi et tibi mulier,*" "What-to-me and to-you woman." Both the Genevan Bible and the King James had translated the passage "Woman, what have I to do with thee?" The Annotation for this verse in Douai-Rheims states the principle: "Because this speech is subject to diverse senses, we keep the words of our text, lest by turning it into any English phrase we might straighten the Holy Ghost's intention to some certain sense either not intended, or not only intended, and so take away the choice and indifference from the reader, whereof (in Holy Scripture specially) all translators must beware."

The Annotation continues and explains why the translator should not "straighten the Holy Ghost's intention to some sense not intended . . .and so take away the choice and indifference from the reader." If the "indifference" is removed, and the phrase is translated as if Mary were presenting a personal request, Christ's reply could be "'In matters touching my charge and the commission of my father for preaching, working miracles, and other graces, I must not be tied to flesh and blood, – which is not a reprehension of Our Lady or signification that he would not hear her in this or other things pertaining to God's glory or the good of man, for the event shows the contrary. It was a lesson for the company that heard it, and namely to his disciples, that respect of kindred should not draw them to do anything against reason, or be the principal motion why they do their duties, but God alone." But Scripture does not tell us whether this was Mary' "personal request," and so we must not "straighten the Holy Ghost's intention."

Douai-Rheims contains an appendix of Latinisms with explanation of certain words "in this translation, not familiar to the vulgar reader, which might not conveniently be uttered otherwise." Among the words explained are some which have now become part of the English language: *anathema adquisition, advent, allegory, Alleluia, assumption, calumniate, character,*

evangelize, gratis, resolution, resuscitate, sacrament. (In many respects, the Douai-Rheims anticipated the principles found in *Liturgiam Authenticam* [2001] requiring "fidelity and accuracy" to the Latin text and preserving at times the words of the ancient text.) The word *Dominus* was rendered as "Our Lord," a term which prevailed in English devotion for centuries.

At the time of its introduction, the King James version was not universally accepted: some considered the English "barbarous" and were disturbed that the translation was not a "word-for-word" equivalence. But it became the Authorized Version, to be read in all the churches and thus became enshrined in the English language. More than sixty years ago, Msgr. Ronald Knox commented on the acceptance of the King James: "Droned into the ears of youth for a matter of four centuries, its cadences have come to be accepted as the right sort of cadences, and are what the ordinary Englishman means by good prose . . . But in a country with a totalitarian prose tradition, any rendering of a Bible phrase which is not looted bodily from the Authorized Version sounds like bad prose. . . .in brief, the Douai sounds to a Protestant ear barbarous and exotic. But that is because the other lot won."

Other translations of John 2, 4 are:
"Woman, what right do you have to tell me?" (Modern Language)
"Woman, what do you want from me?" (New Jerusalem)
"Woman, what have you to do with me?" (Revised Standard, Catholic Edition)
"Woman, how does your concern affect me?" (New American Bible)

The *New American Bible* notes that the phrase is based on a Hebrew expression of either hostility or denial of common interest. See Raymond E. Brown, *The Gospel According to John I-XII*, p. 99.

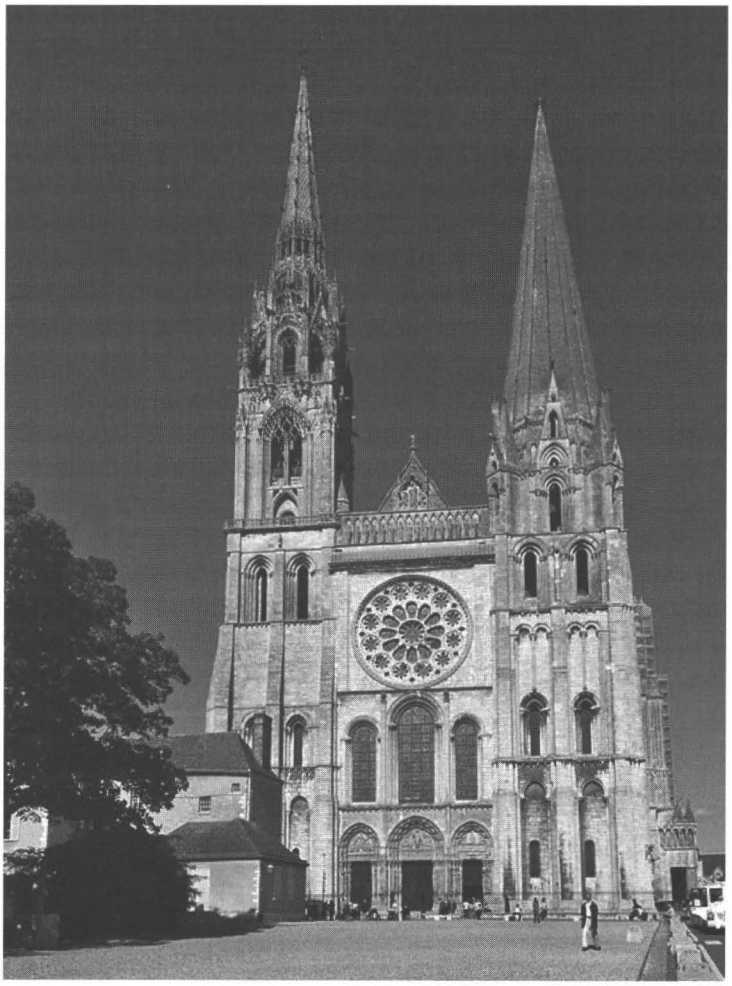
Book Notes:

Margot E. Fassler

The Virgin of Chartres: Making History through Liturgy and Art

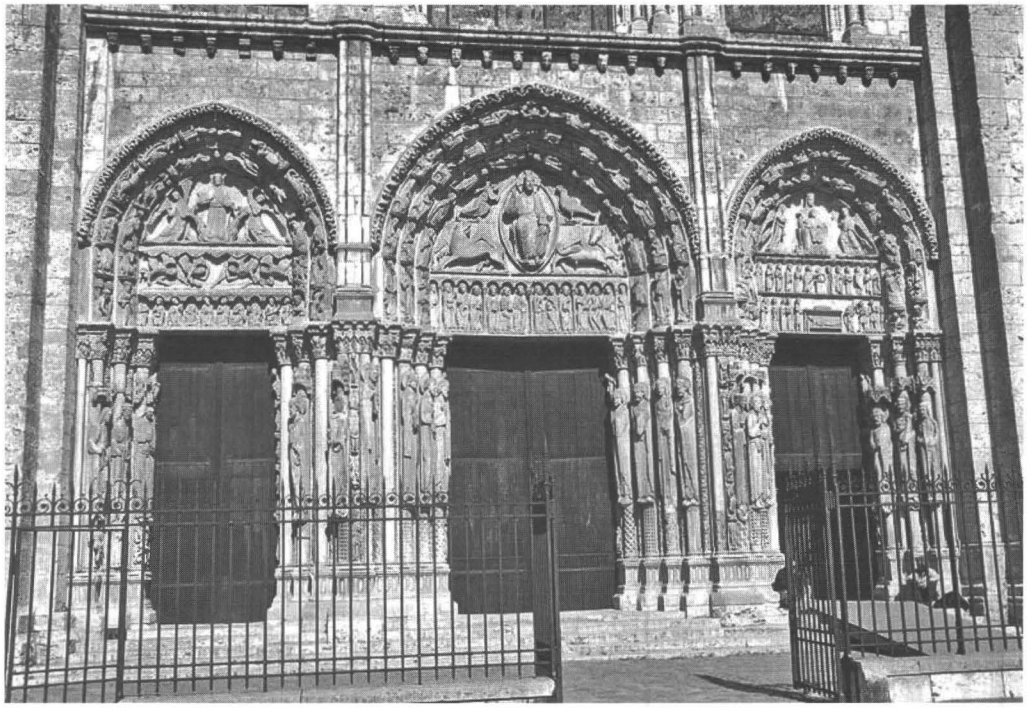
(New Haven, Yale University Press, 2010)

The Cathedral of Chartres was the most revered sanctuary of medieval Christian, one of the finest churches raised to the glory of the Virgin Mary, sometimes called the "court of the Queen of Heaven." The Marian character of Chartres was strengthened by Fulbert of Chartres (952-1029). After a ravishing fire on the evening of the feast of Our Lady's Nativity (1020), Fulbert considered it a providential sign that the cathedral to be built should incorporate and develop the theme of Mary's Nativity, including all the biblical ancestors and symbols related to the Virgin Mary (especially the Tree of Jesse). The high points of the liturgy of Chartres were Advent, the Nativity of Mary, and the anniversary of the Dedication of the Church.



Permeating the liturgy and the whole ediface was the notion of *Adventus* – but not limited to the liturgical season of Advent. The sense of *Adventus* was one of preparing for, welcoming, and receiving a sovereign. The whole architectural and liturgical schema – the grand portals (the royal entrances), the daily processions to the portals, the popular hymns of the Office, the light coming through the windows, the hundreds of images depicting the biblical ancestors of Christ and the Virgin, and symbols of human learning such as the philosophers, rulers, and craftsmen – are all part of this anticipating and welcoming the divine presence.

The main Hours of the Cathedral Office regularly included processions – which could be within the Cathedral to visit the altar of a saint or gatherings before the magnificent portals of the Cathedral. The chants at the entry of the grand portals related to Christ the Portal, the Door, the Way. Those in the procession looked up at the many layers of witnesses portrayed in the portal. Waiting at the entrance to welcome and accompany the divine guest and his people were the "jamb" statues and hundreds of characters from Scripture, philosophy, and arts. "Music making at the portals was of major importance."



The appendix of this book contains significant liturgical documents from the archives of Chartres, among them the major *sequences* (metered rhymed participative hymns) sung on principal feasts. These hymns made reference to the images within the church: the ornate entrance portals, light streaming through the windows, the people gathered at the entrance. "It was poetry proclaimed, absorbed through singing." *Salva Porta* relates Mary to the portals: "Hail, door, respondent with perpetual light Shining star of the sea and Mother of God." A similar reference is found in *Claris Vocibus*: "O Mary, we sing about you, through whom the bright lights of the world shine . . .you made the door of heaven, through you life has been given for eternity. The Christmas *Lux Fulget:* "This day Christ shines – the light which is joy for the world. . . ." The sequence for the Dedication of the Church *Claris Vocibus:* "Sing with bright voices, you glorious crowds; let the mind sing with the voice, and the spirit with the words."

The Marian images of the Cathedral were not isolated but related in some way to Christ, the Tabernacle, and the portals. A chapter devoted to the "Virgin and the Tabernacle," develops the themes of coming, dwelling place, wisdom, with references to the Mercy Seat in the ancient temple in Jerusalem. *La Belle Verrière* (the Beautiful Window) has the Madonna seated in center, with the other panels of the window depicting Christ's preaching and the Wedding Feast of Cana. The central sculpture of the southern portal (west facade) shows the seated Christ in the New Temple which corresponds to the seated Virgin (Sedes Sapientiae).

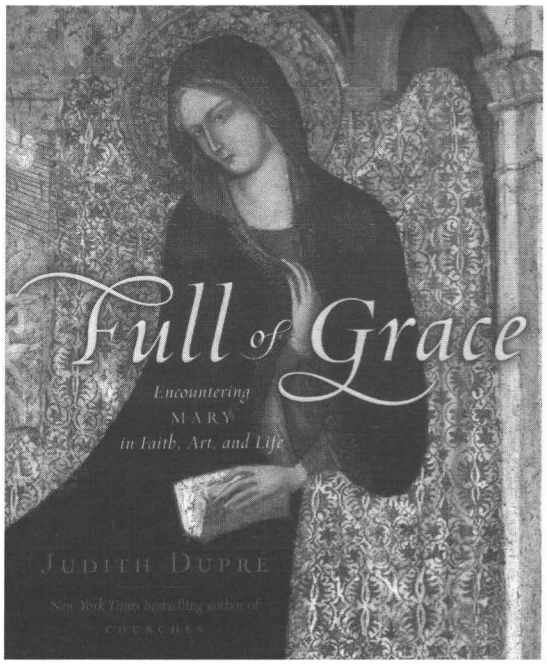
Many have spent hours in this Cathedral which is now a silent structure. But, through this monumental work, *The Virgin of Chartres* by Margaret Fassler, we can experience the liturgy and the chant, which once thrived at Chartres, and which so beautifully complements the architecture of this magnificent structure.

Margaret Fassler, now Professor of Music History at Notre Dame University, has dedicated this book, "with deep respect and gratitude," to the long-time archivist at Chartres, Fr. Pierre Bizeau, "a creative and superbly trained professional."

Judith Dupré

Full of Grace: Encountering Mary in Faith, Art and Life

(New York: Random House, 2010)



This book has several parts: it is a personal narrative and a well-informed reliable guide with much information on the traditional Marian topics; it is a collection of marvelous pictures related to Marian devotion with notes explaining the art; lastly it is a wonderful literary farrago with quotations from contemporary and classical poets, novelists, commentators.

The personal narrative includes references to grieving parents, marriage crisis, child rearing, sickness, unhappy parents, unhappy children. Here St. Joseph is suggested as the patron of those who deal with adopted children; he is also presented as the patron of the humility and respect that undergirds the holiness of family and marriage. In the course of the book, questions are raised about Marian devotion in contemporary society. The Virgin Mary is considered a paradox, "from willing servant to glorious Queen," yet "capable enough to shelter the hope and ease the fears of millions." What place does religion have in art? "God did not self-reveal in the words of Scripture alone, God has also appeared physically. . . .with weight, mass, color, texture." Has art's power to intuit and divine and transcend the visible been "trumped" by scientific theory, fundamentalism, and enormous personal wealth? Art expands our wisdom and ability to love because it requires contemplating, like Mary, the truth of the world outside ourselves.

There are fine illustrations and much up-to-date information on Marian prayers and places of pilgrimage: Nazareth, Bethlehem, Ephesus, Chartres. La Vang, Marian cathedrals, and the classics of Marian art. Interspersed throughout are delightful quotes from contemporary poets and writers – Killian McDonnell, Seamus Heaney, Diane Schoemperlen, Jack Kerouac, Kathleen Norris.

One closes this book amazed that, similar to many threads which produce a beautiful tapestry, so much information and so many illustrations from diverse sources could be so attractively integrated into one volume. In the final section, the author acknowledges the many people, old friends and strangers, who "out of the blue" contributed to the work with a suggestion, a clipping, a note. "Out of the blue" is a reference to a reverent Marian impulse which present throughout the work. After the first reading, do not put the book on the shelf, but rather on a table or stand where it can be picked up frequently.

Upcoming Events:

The 23rd Marian-Mariological International Congress will be held at the Pontifica Università Antonianum, Rome, from September 4-9, 2012. The theme of the congress will be "Mariology after Vatican II: Reception, Review, Perspectives."

The theme of the **63rd annual meeting of the Mariological Society of America** will be "Mary in the United States and Canada – since 1900," May 23-26, 2012. Mt. Angel Abbey Retreat House, in St. Benedict, Oregon

Nicoletta Hary

The Vatican Library and the Carnegie Endowment for International Peace:

The History, Impact and Influence of Their Collaboration (1927-1947)

(Vatican City: Biblioteca Apostolica Vaticana, 2009)

When compared with the notable libraries of southern Europe replete with so many centuries-old manuscripts and books, most American libraries appear in their infancy. Yet, Americans have in the past found these venerable centers to be poorly organized and far from what would be called "user-friendly."

Such was the case with the five-centuries-old Vatican Library, which brought together many different collections, each with a different classification system. Scholars were frequently frustrated by the inconsistencies of the system. At the beginning of the last century, the Vatican Library contained more than 50,00 manuscripts, nearly 7,000 incunabula, and about 450,000 books and 10,000 bundles of the Barbarini archives.

When Achille Ratti came to the papacy as Pius XI, he was capably assisted by Cardinal Eugene Tisserant, and "a new golden age for the Vatican Library was inaugurated." Both men had been prefects of the Vatican Library. At the same time, the Carnegie Endowment for International Peace expressed its interest in assisting the Vatican Library. A primary requirement was physical accessibility to materials, including improved shelving, lighting and, ventilation. Book stacks "never before seen in Europe" were imported from the United States.

In 1927, Cardinal Tisserant came to the United States and consulted with American specialists in classification and cataloging. In the spring of 1928, four librarians from the Library of Congress, Columbia University, and the University of Michigan spent time in the Vatican Library, and then four librarians from the Vatican Library came on exchange to the libraries of those universities. Cardinal Tisserant wrote, "Efficiently helped by the Carnegie Endowment for International Peace and fortified by American experience, the Vatican Library is more anxious than ever to make its treasures accessible to world scholars." The Vatican librarians adapted the American bibliographic classification system and produced a general "dictionary catalog covering the entire collection of printed materials," as well as an integrated system of cataloging for special collections.

The full story of this wonderful cooperation between two diverse entities – the Vatican Library and the secular American philanthropic and library science community – is meticulously described in *The Vatican Library and the Carnegie Foundation for International Peace: The History, Impact and Influence of their Collaboration (1927-1947)*, by Nicoletta Hary, Ph.D., (member of the library faculty of the University of Dayton).

Recently, two issues of the Vatican's *Osservatore Romano* reviewed the work (the Italian edition on August 25th, 2011). The English edition (September 7, 2011), in a full two page article entitled, "When the Vatican Library Learned to Speak 'American'," referred to Hary's work as "the most painstaking, important and detailed reconstruction of one of the most crucial turning points in the modern history of the Vatican library."

Our thanks to Professor Hary, whose knowledge of both the American library system and the intricacies of Vatican protocol came together to produce this volume. As the Italian reviewer acknowledged, "she alone could offer us this book which will live as one of the most important contributions to the history of the Vatican Apostolic Library."

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